

Preface

The circumstances which led to the composition of this choral piece in pop ballad style were the death of a friend of the composer. During this time, he was intensely preoccupied with questions of death and parting. The content of the first part, in the minor key, centres on the gnawing question of "Why?", whereas the major-key refrain conveys consolation and comfort.

Performance variants:

- Choir, tenor or soprano solo and piano: here, the choir does not come in until **B**. The introduction and ending are played by the piano alone.
- Choir a cappella and tenor or soprano solo: in this version, the choir also sings the introduction and ending, which are played as small notes, and accompanies the soloist throughout the entire first verse. In the refrain, also the small notes in the bass have to be sung.

The solo part can also be more freely interpreted in any way desired, as might be the case with a ballad. Electrical amplification is also useful, especially for the soloist, and the quieter sections can also be heard well. The choir should be accordingly sensitive in their interpretation of the effect in the verses, whereas the refrain can be sung with a great deal of power to achieve a full pop chorus sound. Good piano accompaniment is supplied only as a guide of reference for a vocal accompaniment (based on the chord symbols).

Franz M. Herzog, geboren 1962, studierte Chordirigieren und Komposition. Er lehrt an der Universität für Musik und Dramatische Künste und am Konservatorium in Graz, Österreich. Er ist Leiter einer Reihe von Vokalensembles und international als Referent für Chorleitung und Stimmführung tätig.

Vorwort

Der Hintergrund der Entstehung dieses Chorstückes ist die Ableben eines Freundes. In dieser Zeit beschäftigte sich der Komponist mit dem Thema Tod und Abschied nehmen. Der erste Teil, Moll hat die bohrende Frage "Warum?" zum Inhalt, der Refrain in Dur vermittelt hingegen Trost und Hoffnung.

Performance Varianten:

- Chor, Tenor- oder Sopran-Solo und Klavier: In dieser Version setzt der Chor erst bei **B** ein. Intro und Ending werden nur vom Klavier gespielt.
- Chor a cappella und Tenor- oder Sopran-Solo: In dieser Version singt der Chor auch das in Stichnoten gedruckte Intro und Ending sowie die Begleitung der Solostimme in der gesamten ersten Strophe. Im Refrain sind auch die Stichnoten im Bass auszuführen.

Der Solo-Part kann wie in einer Pop-Ballade nach Belieben auch freier interpretiert werden. Um auch die leisen Stellen gut hörbar zu machen, ist die Verwendung eines Mikrofons für die Solisten sinnvoll.

Der Chor sollte den Glocken-Effekt in den Strophen entsprechend zart interpretieren, der Refrain kann im vollen Popchor-Sound mit viel Power gesungen werden.

Für gute Pianisten soll der beigefügte Klavierpart nur als Orientierung für eine farbige Begleitung (nach den Akkordsymbolen) dienen.

Franz M. Herzog, geboren 1962, studierte Chordirigieren und Komposition. Er ist Lehrbeauftragter an der Musikuniversität Graz und unterrichtet Chordirigieren am Konservatorium Graz. Er leitet mehrere Vokalensembles und ist international als Referent für Chorleitung und Stimmbildung tätig.

Time to Leave

SATB a cappella, Tenor (Soprano) Solo and Optional Piano

Lyrics: Franz M. Herzog

Music: Franz M. Herzog

Intro

Solo (S) *mf* 1. There's a

S *p* Time to leave, time to go, time to go...

A *p* Doo doo doo doo doo doo doo doo.

T *p* Doo doo doo doo doo doo doo doo doo...

B *mp* Dm dm dm dm doo doo dm ooh...

Fm Fm9/Eb m/Db Fm9/Eb Fm m/Eb Fm/Db Csus4

Piano/Klavier (optional) *p*

A

5 cold wind blows my heart, and there's a dark night all a-round my soul. There's a

Doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

Doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

Dm dm dm doo doo dm dm dm dm

Fm Fm Fm/Lb Fm9/Eb Fm Fm9/Eb Fm/Db Fm9/Eb



9

storm in my head, a thun-der in my brain, — but why? — but why? —

hoo, in my brain, hoo

hoo, in my brain, but why, but why,

hoo, — in my brain, but why, but why,

doo doo doo doo, in my brain but why, but why, but

Fm Db Ab Fm Cm/Eb

12

here black ships sail - ing through the night, and there's a

place in my heart, peace — in my soul, and there is

why? — doo doo doo doo doo doo doo

why? doo doo doo doo

why? doo doo doo doo

why, but why? dm dm dm dm doo doo

Fm/Db sus4 Fm Fm9/Eb Fm/Db Fm9/Eb



15

riv - er of blood, a bridge of fire. There are voices in my ears
 peace in my eyes, 7 peace in my ears. And in the end...

doo doo doo doo doo doo doo doo hoo,
 doo doo doo doo doo hoo,
 doo doo doo doo doo hoo,
 dm dm dm dm doo doo doo doo,
 Fm Fm 9/Eb Fm/Db Fm Db

18

call - ing out my name, why, but why? Ref.: Now it's
 bright - er than the sun, shines on me, on me!

1. out my but ah, why? Ref.: Now it's
 2. than the sun ah, me!
 1. out my that, ah, why? Ref.: Now it's
 2. than sun that, ah, me!

1. out my but, but why, but why, but why, why? Ref.: Now it's
 2. the sun that, on me, on me, on me, me!

1. out name, but why, but why, but why, but why? Ref.: Now it's
 2. than sun shines on me, on me, on me, on me!

Ab Eb Fm Cm/Eb Fm/D C C7



C

21

(8) time to leave, — time to say — good - bye. — Now it's time to go

time to leave, — time to say — good - bye, — to go, —

time to leave, — time to say — good - bye, — to go,

time to leave, — time to say — good - bye, — time to go, —

time to leave, — time to say — good - bye, — time to go, —

F9 C/E Bb9/D F C/E

24

(8) please don't ask me why! eyes, and you will see there's a

ah — ooh, — you will see,

ah — ooh, — you will see,

ah — ooh, — you will see,

ah — ooh, — you will see,

ah — ooh, — you will see,

Am7 G7 C Bb add2 Am7 F A7/C# Dm



27 Θ 1. *D.S. con rep. al* $\Theta - \Theta$

new land, take my hand, come and fol - low me! Now it's come and 2. There is

land, hand, fol - low me! Now it's - low

land, hand, fol - low me! Now it's fol

land, hand, fol - low me! Now it's fol low me!

Bbmaj7 Db5# F/G G C F/G G C

30 Θ *ending (repeat and fade out ad lib)*

come and fol-low me!

fol - low me! to leave, time to go, time to leave, ooh.

fol - low me! doo doo doo doo doo doo doo doo doo.

fol - low me! Doo doo doo doo doo doo doo doo doo...

Fm dm dm doo doo dm dm, ooh.

Fm9/Eb Fm/Db Fm9/Eb Fm Fm9/Eb Fm/Db Csus4

